Fine Prints

No.14 - May 2022

SARAH SAUVIN

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1. Hans Sebald BEHAM
(1500 - 1550)

Pacientia [Patience] - 1540

Engraving, 105 x 70 mm. Pauli 141, 4th state (of 6). Hollstein 141.

Impression of the 4th state (of 6) with a new horizontal hatching on the right shinbone of Patience, but before further rework.

Very fine impression printed on laid paper, trimmed on or just outside the platemark. In perfect condition.

"During 1539-1541 Beham made several independent engravings of allegorical figures. They are always set in the near foreground with a few attributes surrounding them, and in this respect follow the format of contemporary bronze plaquettes of similar subjects and equally small dimensions, produced by Peter Flötner of Nuremberg". (Giulia Bartrum, *German Renaissance prints 1490-1550*, no. 99, p. 109).

Beham engraved several allegorical figures, among which *Melencolia*, an engraving from 1539, directly inspired by Dürer's 1514 engraved masterpiece, as well as *Pacientia*, in 1540.

Here Beham's signature, engraved on a large stone tablet lying at the foot of the column on which Patience is sitting, takes up more space than in most of his other prints, which only feature his monogram in most instances.

1540
PACIENTIA
SEBALDVS BE
HAM PICTOR
NORICVS FACI
EBAT.
HSB

Beham's signature reads:

SEBALDUS BEHAM PICTOR NORICUS FACIEBAT HSB

« Sebald Beham, a painter from Nuremberg,
engraved [this print]. HSB »

This might be a reference to Dürer who signed his large *Adam and Eve* engraving with the words ALBERT9 [ALBERTUS] DURER NORICUS FACIEBAT AD 1504, engraved onto a tablet hanging from a branch of the tree of knowledge.

Like Dürer, Hans Sebald Beham was from Nuremberg; he ran into serious trouble with the city, resulting in his banishment on two occasions, the first time for heresy, the second time for having plagiarised a work by Dürer.

Even though he had to renounce his Nuremberg citizenship in 1535 and became a citizen of Frankfurt in 1540, it is that origin that he chose to memorialise here.

2. **Cornelis CORT**
(1533/36 - 1578)

The Three Fates - 1561

Engraving after Giulio Romano (1499-1546), 214 x 254 mm.
New Hollstein 188, 2nd state (of 2).

Impression of the 2nd state (of 2) with the signature *Cor. Cort. Fec* and Hieronymus Cock's address replaced by Julius Goltzius's address.

Fine impression printed on watermarked laid paper (large hand with a flower on top, 55 x 19 mm). In perfect condition. Thread margins.

Manfred Sellink notes that "[Julius] Goltzius acquired this copperplate, together with many others, from the estate of Cock's widow, Volcxken Diericx. It is referred to in the 1601 inventory as 'Een coperen plaete van de Spinsters' ('a copperplate of the spinsters'); Duverger 1984, p. 32" (Sellink, p. 110, note 6).

The composition of the engraving is inspired by a stucco relief created by Giulio Romano around 1530 for the Chamber of the Stuccoes of the Palazzo del Te in Mantua. Manfred Sellink notes the influence of Italian master Giorgio Ghisi, who had just created an engraving on the same subject in 1558. Sellink however underlines the originality of Cornelis Cort's style, and compares it to the style of Philip Galle (1537-1612):

IVLIVS MARTVA INVE.
GOLTZIVS EXCVDE.
CLOTHO COLVM BAIVLAT, LACHESIS NET ATROPOS OCCAT.
Cor. Cort. fec.

"Cornelis Cort endows his figures with greater volume and often cuts into the plate with bold, comparatively short strokes. The œuvre of Galle, on the other hand, is distinguished by a more two-dimensional emphasis in composition and a flexible, elegant style of engraving." (Sellink, p. 110).

In contrast to Giorgio Ghisi, Cornelis Cort placed the three sisters who rule over human destinies in front of an architectural background, which gives the scene a certain realism. To the right of the composition, Clotho, "the spinner", spins the thread of life from birth; in the middle, Lachesis, "she who decides one's fate", unwinds and measures the thread of each destiny; to the left, Atropos, "the inflexible one", cuts it.

Reference: Manfred Sellink: *Cornelis Cort: Accomplished Plate-Cutter from Hoorn in Holland*, 1994.

3. Cornelis CORT
(1533/36 - 1578)

The Lament of the Art of Painting

Engraving printed from two plates, after Federico Zuccaro (1540/42 - 1609), 679 X 540 mm. Bierens de Haan 221, New Hollstein 212.

Manfred Sellink (New Hollstein, *Cornelis Cort*) does not distinguish between different editions, but describes the plate as “before any inscriptions” and then lists five variants. Variants *a* to *d* have text added in the cartouches and underneath composition. Variant *e* has no inscription, but two scenes, etched on separate plates, are printed in the cartouches.

Our impression, with no inscription or scene in the cartouches, is consistent with the work "before any inscription". The quality of its printing confirms this anteriority.

Very fine impression printed on two sheets of watermarked laid paper joined end to end. A horizontal strip, which is blank in this edition, is missing underneath the composition. Two watermarks are visible: on the upper sheet, a shield close to Briquet 1884 (Shield with a half-unicorn, Lucca ca. 1569-1586, Rome 1576-91, Syracuse, 1591) and on the lower sheet, a crescent moon measuring ca. 39 x 38 mm. Impression trimmed on the borderline or just outside with thread margins, trimmed 2 mm inside the borderline on the left edge only at the level of the goddess holding pomegranates (probably Persephone). On the upper sheet, a vertical median drying crease

a little rubbed in its upper part, an old number .*169*. written in pen and ink. On the lower sheet, three small losses of paper repaired on the upper edge with addition of horizontal lines in watercolour; the lower right corner has been reattached. Early inscription in pen and ink on each of the two leaves *verso*: *pictura 1* and *pictura 2*, certainly referring to the title of the engraving, and *12 ſ*, probably the price. Condition report on request.

Impressions of the top part only are sometimes found since the plate for that part has been kept to this day. Complete impressions like this one are very rare.

The Lament of the Art of Painting, a complex allegorical piece, gave rise to diverging interpretations.

It is today grouped together with two other engravings by Cornelis Cort: *The Calumny of Apelles*, also engraved after Federico Zuccaro, and *The Academy of Fine Arts*, after Johannes Stradanus.

Manfred Sellink has an entry on these three prints in his catalogue *Cornelis Cort, accomplished plate-cutter from Hoorn in Holland*: "Three allegories of the visual arts" : "The 15th and 16th centuries witnessed many attempts on the part of artists, art theorists and connoisseurs - especially in Italy - to elevate the visual arts to the status of an intellectual art form that could rank alongside poetry, music and rhetoric. […] At the same time, the Italian Renaissance witnessed an upsurge of interest in ways of improving the quality of the practical and theoretical training of young artists […] and thus raising the status of the

visual arts and those who practised them. These three engravings by Cornelis Cort […] exhibit both aspects of this development in an interesting way." *The Lament of the Art of Painting* is the largest of the three engravings.

The author of the composition, Federico Zuccaro, an erudite painter and art theorist, had wanted to reform Fine Arts education by putting much more emphasis on theory.

He was a founding member of two academies, in Florence and in Rome. The painter sat on the left, painting a large canvas, in the lower part of *The Lament of the Art of Painting* is probably a self-portrait. The young woman who interrupts him could be seen as an allegory of Painting, who is complaining to the painter about the low esteem in which she is held. She has vanquished Jealousy, locked away in a cave under her feet, but her struggles are not over: she points to a scene placed in the upper part of the engraving, representing Olympus and an assembly of gods. Minerva, goddess of Wisdom and sponsor of the Arts, is trying to convince Jupiter of the importance of Painting by showing him a large canvas: "an allegorical painting in which Fortune, rushing along at the head of her evil train, is held at bay by Faith. Depictions of vices are set into the broad frame of the painting: at the top Ignorance, with asses' ears, on the right a bearded man loads money into sacks (Avarice), at the bottom meat is being roasted, drink stands on a table, and a couple are making love (Voluptas), and on the left there is a nude figure holding playing cards and a fan (Vanity)" (Inemie Gerards-Nelissen, p. 46). The moralising usefulness of Painting should convince Jupiter to allow it to join the nine traditional Muses.

According to Ineme Gerards-Nelissen, the topic of *The Lament of the Art of Painting* originates in documents from the 16th century recounting the apparition of an allegory of Painting, in the shape of a woman, complaining to an artist that she is not held in high regard. She cites two narratives in particular, one of which is told by Michelangelo Biondo in his treatise *Della nobilissima pittura* (1549).

The Lament of the Art of Painting is extremely rich in details and we will not describe them all; some of them are difficult to interpret. Let us only mention here the two dogs who are avatars of Envy: they are tugging at

the painter's clothes in order to distract him from his painting. They also appear in *The Calumny of Apelles* engraved by Cort after another composition by Federico Zuccaro: Envy has let loose her two dogs on Greek painter Apelles. This scene alludes to an episode from Classical Antiquity that was quite popular during the Renaissance: a competitor of Apelles has slandered him to King Midas; Apelles was found to be innocent and memorialised the event in an allegorical painting. Federico Zuccaro is thought to have adapted the story for his own purpose: Manfred Sellink indeed notes that "Federigo Zuccaro regularly quarelled with clients and fellow-artists, as a result of which, in 1581, he was actually banished from Rome".

References: Inemie Gerards-Nelissen: "Federigo Zuccaro and the 'Lament of Painting'" in *Simiolus*, 1983, Vol. 13, no. 1, 1983, pp. 44-53; Manfred Sellink: *Cornelis Cort: Accomplished Plate-Cutter from Hoorn in Holland*, 1994.

4. **René BOYVIN or workshop of**
after Rosso Fiorentino
(ca. 1525 - 1598 or 1625/6)

Contest between Minerva and Neptune

Engraving, 121 x 241 mm to the borderline. Robert-Dumesnil 67, Levron 182, Le Blanc 17, IFF p. 177.

Fine impression printed on laid paper, trimmed to the borderline or just outside. Repaired paper loss in the upper (8 x 4 mm) and bottom (13 x 5 mm) corner and two very tiny repaired areas with retouching in ink on the right edge of the sheet. Tiny areas of paper thinning on the back of the sheet and six tiny pin holes in the upper part of the subject. - Very rare.

The gods on Mount Olympus organised a contest between Minerva and Neptune in order to decide who will be the patron of the capital of Attica, and will give it his or her name: whoever suggests the most useful invention, wins. Neptune strikes the ground with his trident, conjuring a horse and a fountain. Minerva grows an olive tree on Greece's arid soil and thus wins the contest. The city will bear her name: *Athena* in Greek. Athens and its people are personified in the middle of the print, in the shape of a young woman bearing fortifications on her head, with children huddled around her.

Even though this engraving is not signed, Robert-Dumesnil confidently attributes it to Boyvin: "A very-beautiful piece, no ubt engraved by our artist when he worked so finely, looking to emulate the manner of Étienne Delaune"; but neither his name nor his monogram are to be found on it." According to

Jacques Levron, it belongs with the "estampes de l'atelier" ("prints from the workshop"), a category in which Levron groups prints that Boyvin engraved but did not sign, and prints that are more probably by a student or another printmaker.

The model for this engraving is probably a composition by Rosso Fiorentino, that has not survived. The western wall in the François 1er gallery in Fontainebleau was painted over in the 19th century, based on prints by René Boyvin and Antonio Fantuzzi, with a very similar composition (Jenkins AF 32). The exact position of Rosso Fiorentino's painting is a matter of debate. Henri Zerner writes: "there is no positive reason to think that it might have been in that spot originally: Mariette claims it wasn't even in the gallery. Moreover, if the layout of the western wall was similar to that of the eastern wall (known through a sketch by F. d'Orbay), which is highly likely, then the painting couldn't have been where it was restored." (*L'École de Fontainebleau*, p. 265, our translation). Boris Losski disputes this: "As for [Auguste] Couder, the committee [that was charged in 1849 to examine restoration works carried out

since 1845] blames him for going, in his efforts at reconstitution, "beyond what seemed strictly necessary", in particular when it comes to images of the *Fire* and the *Contest of Minerva and Neptune*. This last one was painted, with the help of Boyvin's and Fantuzzi's prints, over the remains of a fresco that Couder found underneath Poërson's allegorical painting, which had been covering them since the end of the 17th century. The fact that these traces exist stands in contradiction with the currently widely held opinion according to which the fresco of the *Contest* could not possibly have been in that spot." (*Colloque L'Art de Fontainebleau*, p. 29, our translation). The exact spot where the composition might have been, and the technique used by Rosso, painting or bas-relief in stucco, remain therefore uncertain.

Engravings by René Boyvin and Antonio Fantuzzi have markedly different styles. Fantuzzi's etching, made around 1540-1545, has a free and energetic style, but makes the scene less legible in places, whereas René Boyvin's engraving aims to be more rigorous and rational. The chosen format is smaller but more elongated; two architectural elements frame the scene on the right and on the left and bring balance to the composition. Boyvin also elects to leave the background of the top part blank, in order to create two distinct spaces: mortals on earth, and immortal gods in the sky.

References: Alexandre-Pierre-François Robert-Dumesnil: *Le peintre-graveur français*, vol. 8, 1850; Jacques Levron: *René Boyvin, graveur angevin du XVI^e siècle : avec le catalogue de son œuvre et la reproduction de 114 estampes*, 1941; *L'École de Fontainebleau*, exhibition catalogue, 1972; Chastel, André (ed.): *Actes du Colloque international sur l'art de Fontainebleau*, 1975.

5. René **BOYVIN** or workshop of
after Luca Penni
(ca. 1525 - 1598 or 1625/6)

Silenus with two Satyrs

Engraving, 240 x 168 mm (to the borderline). Robert-Dumesnil 28, LeBlanc 37, IFF p. 171, Levron 177, Albricci 7.

Fine impression printed on watermarked laid paper (watermark: grapes, 39 x 22 mm).

Generally in good condition. A horizontal fold slightly rubbed at lower left, a tiny 2 mm loss of paper on the borderline upper center, a tiny area of paper thinning at upper on the back of the sheet. Old writing in pen and ink bottom on verso. Thread margins at bottom and right, trimmed on the borderline at top and left (sheet: 244 x 172 mm).

Rare.

Silenus with two satyrs is mentioned in 1568 by Giorgio Vasari in the second edition of his *Lives of the Most Excellent Painters, Sculptors, and Architects*: "E Luca Penni ha mandato fuori due satiri, che danno bere ava Baccho" "Luca Penni released two satyrs who are giving Bacchus a drink […]" (Cordellier, p. 100). Dominique Cordellier notes that, contrary to what has been said, Vasari does not say that Penni engraved the print himself, but rather, that he published it. Luca Penni's activity as a publisher could explain the very high number of prints made after his drawings, as well as copperplates, in the inventory after his death.

·L·PENIS·R·IN·

Robert-Dumesnil, as many other art historians have done, attributes this engraving to René Boyvin. Jacques Levron, as for him, makes a distinction between two series of prints in René Boyvin's œuvre: those with a signature, either a full name or a monogram, and those that are not signed or have another name. The *Silenus* bearing only the name of Luca Penni is thus grouped together with the "estampes de l'atelier" ("prints from the workshop"); Levron mentions however that some of these are undoubtedly by Boyvin, while others are by one of his students or other printmakers, such as Pierre Milan. The *Silenus* is among the works that Levron chose to have as illustrations in his catalogue, which would indicate it belongs in the first category.

Gioconda Albricci indicates sources for the *Silenus*: "this print is partly derived from a detail in Giulio Romano's *The Wedding of Psyche* in the Palazzo del Te: however, the origin of this subject is to be found in classical sculpture: see for example, for the central figure, the satyr called the *Barberini Faun* (Munich, Antikensammlungen). The subject was also engraved by Delaune (R.D. IX, p. 38, no. 39)." (Albricci, p. 90, our translation)

References: Alexandre-Pierre-François Robert-Dumesnil: *Le peintre-graveur français*, vol. 8, 1850; Jacques Levron: *René Boyvin, graveur angevin du XVI^e siècle : avec le catalogue de son œuvre et la reproduction de 114 estampes*, 1941; Gioconda Albricci, "Luca Penni e i suoi incisori", in *Rassegna di Studi e di Notizie*, vol. X, anno IX, 1982; Dominique Cordellier: *Luca Penni. Un disciple de Raphaël à Fontainebleau*, 2012.

6. René **BOYVIN**

(ca. 1525 - 1598 or 1625/6)

Portrait of Clément Marot - 1576

Engraving, 170 x 124 mm. IFF p. 190 no. B, Robert-Dumesnil 112, Levron 48.

Fine impression printed on laid paper. Wide margins (sheet: 240 x 197 mm). Two tiny tears: 20 mm on the right border of the sheet and 10 mm in the cartouche to the left of the title. Collection mark printed in red on the back of the sheet (collection from Rouen, France; Lugt 5437). René Boyvin engraved several busts of Clément Marot wearing a crown of laurels. Jacques Levron references four, three of which bear Boyvin's monogram.

Among Boyvin's engraved portraits, Jacques Levron distinguishes two main series with numbered plates. The first series: *Illustrium philosophorum et poetarum effigies XII - les effigies des douze illustres philosophes par René Boyvin* [The effigies of the twelve illustrious philosophers, by René Boyvin], published in 1566, is today exceedingly rare. The second series represents the great reformers: Martin Bücer, Jean Calvin, Jean Huss, Jean de Lespine, Luther, Melanchthon and Zwingli. Regarding this series, Levron explains that "around some date that is of course impossible to determine with precision, Boyvin left the faith in which he was born to embrace the cause of Luther and Calvin. The extent to which the reformed faith found many

adepts in certain trades, for example among goldsmiths and jewellers, may not have been sufficiently emphasised. Being in frequent contact with Flemings or Germans who had converted to the new faith, French goldsmiths willingly followed the Reformation. Boyvin joined the movement: he

publicly manifested his new beliefs by publishing, around 1566-1570, a series similar to the philosophers' one, but on the subject of the great reformers of all times." (Levron, p. 38, our translation). Levron groups the portrait of Clément Marot together with this series, as a "Protestant poet, or a poet suspected of Protestantism." He also highlights the very unflattering realism of the portrait, giving Marot "a thick nose" and "protruding eyes". Boyvin nevertheless had deep admiration for the poet: in a different version of the portrait, he describes him as *primus sui temporis poeta gallicus*: "the foremost French poet of his time" (R.-D. 113).

The style and composition of Clément Marot's portrait are similar to the reformers' portraits as well. Jean Calvin's portrait, for example, has the motto PROMPTE ET SINCERE at the top, while Martin Bücer's has the motto MIHI PATRIA COELUM. On Clément Marot's portrait the following words are engraved: LA MORT NY MORT, the poet's motto, to be found at the end of the Address to the Reader in *L'Adolescence clémentine*, Marot's collection of verse published in 1532.

There are several anonymous copies of this portrait of Clément Marot, one of René Boyvin's most famous, along with his portrait of Henry II.

References : Alexandre-Pierre-François Robert-Dumesnil : *Le peintre-graveur français*, vol. 8, 1850 ; Jacques Levron : *René Boyvin, graveur angevin du XVI^e siècle : avec le catalogue de son œuvre et la reproduction de 114 estampes*, 1941.

LA·MORT NY·MORD·

CLEMENS·MAROTIVS·
POETA·GALLICVS·
.B. 1576.

7. **Hieronymus WIERIX**
(1553 - 1619)

Bearing the Body of Christ - 1586

Engraving, 181 x 190 mm. New Hollstein 382, 1st state (of 2).

Impression of the 1st state (of 2), before the publisher's address was changed. Fine impression printed on watermarked laid paper (Coat of arms surmounted by a crown and a flower?). One small brown spot in the subject and two tiny scratches, otherwise in very good condition. Thread margins on all sides.

Joseph of Arimathea, the Virgin, Nicodemus, John the Evangelist and Mary Magdalene stand around the dead body of Christ.

Hieronymus Wierix's print largely contributed to popularising the composition of a painting that is now lost but is generally attributed to Flemish painter Hugo van der Goes (ca. 1440-1482). The painting was extremely popular and numerous copies were made in the 15th and 16th centuries. Wierix's print was itself copied in paintings or engravings, for example by Joan Berwinckel.

IN HOC APPARVIT CHARITAS DEI IN NOBIS, QVONIAM FILIVM
SVVM VNIGENITVM MISIT IN MVNDVM, VT VIVAMVS PER EVM.

Hieronymus Wierix Sculpsit. *Hans van Luyck excud. 1586.*

8. **Philip GALLE** (1537 – 1612) (attributed to)
after Johannes STRADANUS (1523 - 1605)

Hyacum et lues venera [The Discovery of Guaicum as a cure for veneral infection] - ca. 1588

Engraving, 200 x 270 mm. New Hollstein (Johannes Stradanus) 328, 1st state (of 3).

Plate no. 6 in the *Nova Reperta* series.

Impression of the 1st state (of 3) before erasing of Philip Galle's address. Four successive editions of the *Nova Reperta* series are known. It was first published around 1591 by Philip Galle in Antwerp and was then successively republished by Karel de Mallery (after 1612), by Philip Galle's son, Theodoor (before 1636) and by Theodoor's son, Johannes Galle (before 1677).

Very fine impression printed on watermarked laid paper (Gothic P with flower, and another indecipherable watermark). In very good condition. Small margins (sheet: 216 x 285 mm).

This plate represents the discovery of guaiacum as a remedy against syphilis. The print represents a room divided in two by a partition: on the right, a servant is hewing guaiacum wood into shavings, on the left, a sick man on a bed drinks a guaiacum decoction under the watchful gaze of a doctor. A picture hanging on the partition represents a scene in a brothel, a reference to the way syphilis is most often transmitted.

6.

HYACVM, ET LVES VENEREA.

Grauata morbo ab hocce membra mollia Leuabit ista sorpta coctio arboris.

“This famous engraving representing guaiacum as the cure for syphilis illustrates countless scholarly texts about the disease in early modern Europe. […] Scholars have rightly related the print to Girolamo Fracastoro’s renowned poem, Syphilis morbus gallicus (1530) - a source Stradanus used when designing a print of Columbus for the Americae retectio series.” (*Renaissance invention*, pp. 101-102)

However the print refers to numerous other documents as well, pictures or texts on the topic of syphilis, as indicated by Alessandra Foscati and Lia Markey: Johannes Stradanus “clearly looked to iconography from the frontispieces of medical texts, from the visual culture of hospitals, and from instructive popular printed images and broadsheets. […] What makes Stradanus’s guaiacum image so different from these other images of the disease and from his other American imagery is the complete lack of allegory in the image. Stradanus presents instead an incredibly detailed view of the way to cook and administer the drug within a middle-class context. […] In this way, the print functioned as visual instructions for the use of the drug, translating in image the many textual descriptions of the use of guaiacum and seemingly provinding a firsthand account of the cure.” (*Renaissance invention*, pp. 106-109)

Johannes Stradanus’ original drawing is in the Herzog Anton Ulrich-Museum Braunschweig.

Reference : Alessandra Foscati and Lia Markey : « A New World Disease and Therapy - Stradanus’s Guaiacum Engraving » in *Renaissance Invention: Stradanus's Nova Reperta*, pp. 101-114, 2020.

Ioan. Stradanus inuent.

9. **Jan II COLLAERT** (ca. 1521 - ca. 1628) (attributed to)
after Johannes STRADANUS (1523 - 1605)

Lapis polaris, magnes - ca. 1588

[Invention of the Navigation Compass]

Engraving, 203 x 267 mm. New Hollstein (Johannes Stradanus) 324, 1st state (of 3).

Plate no.2 of the *Nova Reperta* series.

Impression of the 1st state (of 3), with Philip Galle's address, before Johannes Galle's. Four successive editions of the *Nova Reperta* series are known. It was first published around 1591 by Philip Galle in Antwerp and was then successively republished by Karel de Mallery (after 1612), by Philip Galle's son, Theodoor (before 1636) and by Theodoor's son, Johannes Galle (before 1677).

Very fine impression printed on watermarked laid paper (Gothic P with flower, and another indecipherable watermark). In perfect condition. Small margins (sheet: 219 x 284 mm).

According to the Latin text in the caption, a man named Flavius discovered the properties of magnets (their « secret love for the Pole ») and how useful this could be for seafarers. The invention of the navigation compass has indeed long been attributed to an Italian named Flavius, who is reputed to have lived at the turn of the 13th and 14th centuries, but the instrument was in fact already known at the time:

2.

LAPIS POLARIS, MAGNES.

Lapis recluſit iſte Flauio abditum Poli ſuum hunc amorem, at ipse nauitæ.

"The early history of the magnetic compass, one of the most important instruments developed during the Middle Ages, remains obscure, but it was probably in use for navigation purposes in Europe from the mid-twelfth century onward […]" (James Clifton, p. 80).

The attribution of the discovery to one 'Flavius' is today deemed far-fetched: it probably originated in a misreading of the Latin text written by Flavio Biondo in 1450, which was then repeated by various authors. In fact, Flavio (Biondo), as became clear in the 20th century, only wrote about the discovery of the compass.

The engraving represents Flavius, the presumed inventor of the compass, sitting at his desk, studying and taking measurements, surrounded by his instruments, a compass, a square, a globe, an octant, an hourglass, a sundial, an armillary sphere… In the foreground, the magnetised stone resting on a wooden plank and floating in the middle of a basin full of water is a primitive version of the navigation compass.

A preparatory drawing of this engraving is kept in New York (Cooper-Hewitt, National Design Museum, inv. 1901-39-302, mentioned in New Hollstein).

Reference: James Clifton: « Mathematical Instruments in the Nova Reperta », 'Lapis Polaris Magnes', in *Renaissance Invention: Stradanus's Nova Reperta*, pp. 79-81, 2020.

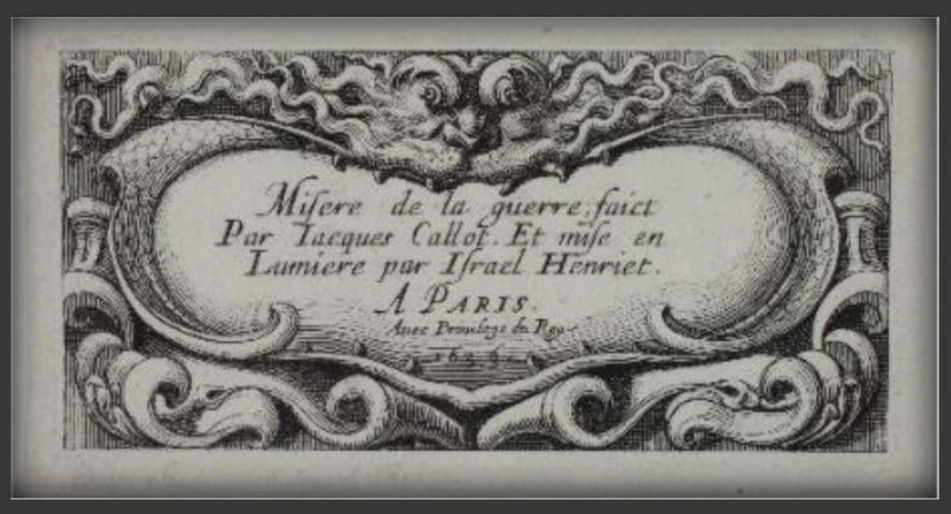
10. Jacques CALLOT
(1592 - 1635)

Misère de la guerre - ca. 1632

Etching, 58 x 119 mm (title plate), 52 à 56 x 115 mm (plates).
Lieure 1333-1338, 2nd state (of 2); Meaume 557-563.

Complete series of one title plate and six plates. Impression of the title is of the only state, impressions of the other plates are of the 2nd state (of 2) with Israël Henriet's privilege and the numbers (impressions of the 1st state are extremely rare).

Very fine impressions printed on laid paper. In perfect, fresh condition. Small margins.



The full collection of the *Petites Misères de la Guerre* contains the 6 etchings by Jacques Callot, with a title page etching by Abraham Bosse. The title is as described by Meaume under number 557 for Callot's works, with the engraved inscription: *Misere de la guerre ; faict / Par Iacques Callot. Et mise en / Lumiere par Israel Henriet. / A PARIS. / Avec Privilege du Roy. / 1636.*

The titles for the six etchings were chosen by Meaume and Lieure: *Le Campement*, *L'Attaque sur la route* ou *Vol sur les grands chemins*, *Dévastation d'un monastère*, *Pillage et incendie d'un village*, *La Revanche des paysans*, *L'Hôpital*. [The Camp, Attack on Route, also called Theft on the Great Road, Devastation of a Monastery, Looting and Burning of a Village, The Revenge of the Peasants, The Hospital.]

1.
Israel ex. Cum privil. Regis

2.
Israel excud. cum privil. Reg.
2.

3.
Israel ex. Cum Privil. Regis

According to Lieure, the *Petites Misères de la Guerre* were not printed in Callot's lifetime: he allegedly never finished this series but expanded on the same theme in the *Grandes Misères de la Guerre* (Lieure 1339-1356), of which five plates take up the same subjects (*Le Campement* is the only one that is not in the second series). Israël Henriet bought the six copper plates for the *Petites Misères* and published them with a frontispiece engraved by Abraham Bosse.

« The six plates evoke different aspects of the life of soldiers, the encampment, raids and looting, the iconoclastic rage against Church possessions, peasants taking revenge for the exactions of the troops, the miserable end awaiting soldiers in hospital. These compositions no doubt herald the mastery on display in the *Grandes Misères*, but their thematic structure is still somewhat hesitant. The turn towards political reflexion, so tangible but often missed, and will become a feature of the *Grandes Misères*, is yet absent: the *Distribution of Rewards* is missing, as are the heraldic details that will make this famous series a part of the historical ensemble, both timeless and still strikingly current, that of the 'Two Hundred Years War'. […] » (Paulette Choné, p. 400, our translation).

The two series of etchings, the *Petites* and the *Grandes Misères de la guerre*, are Jacques Callot's most famous works.

References: Paulette Choné: « Les misères de la guerre, ou « la vie du soldat »: la force et le droit », in *Jacques Callot*, exhibition catalogue, Musée historique lorrain, Nancy, 13 June - 14 September 1992; Marie Richard: *Jacques Callot, Une œuvre en son temps, Les Misères et les Mal-heurs de la guerre, 1633*, Nantes, 1992; James Clifton and Leslie M. Scatone: *The plains of Mars: European war prints, 1500-1825, from the collection of the Sarah Campbell Blaffer Foundation*, 2009.

4
Ifrael ex
Cum Priuil. Reg.

5 Ifrael ex. cum priuil. Reg:

6
Israel excud. cum priuil. Reg.

11. REMBRANDT HARMENSZOON VAN RIJN
(1606 - 1669)

Bald Headed Man in Profile Right: the Artist's Father (?) - 1630

Etching and drypoint, 70 x 58 mm. Bartsch 292, Biörklund and Barnard 30-G, New Hollstein 62 V/V.

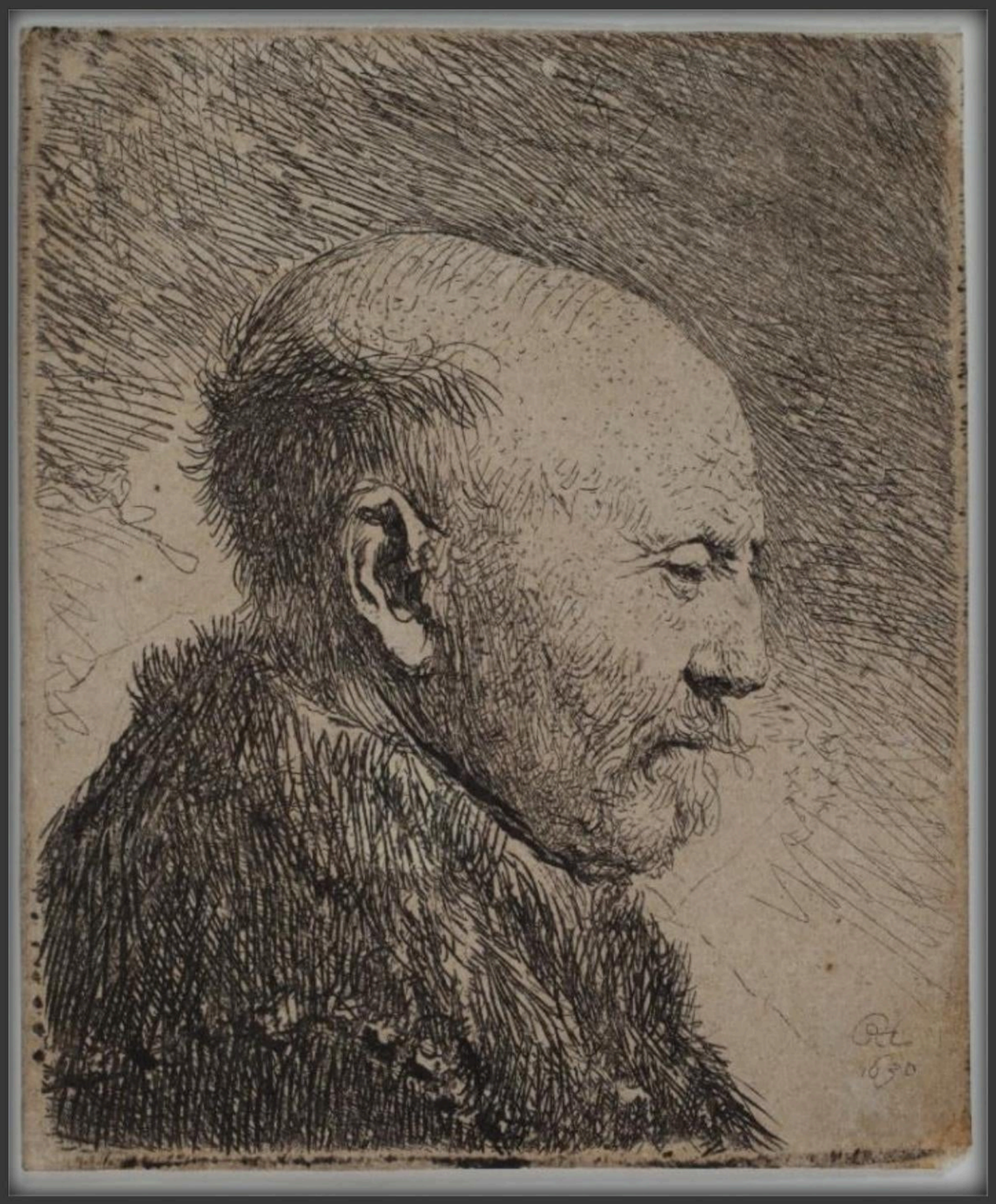
Impression of the 5th state (of 5), after the plate was cut down by Rembrandt. Impressions of the four earlier states are very scarce.

Fine impression printed on laid paper. A tiny pinhole in the subject and a very tiny loss of paper at the tip of the bottom right corner, otherwise in very good condition. Rare.

There is mention of a copperplate representing Rembrandt's father in Clément de Jonghe's 1679 inventory, but so far it hasn't been possible to identify it. As a result, the face of Harmen Gerritsz. van Rijn, Rembrandt's father, remains unknown. The bald headed man portrayed here by Rembrandt appears in other etchings, drawings and paintings that Rembrandt made around 1630, the year Harmen Gerritsz. van Rijn died. This is the case for the following prints: NH 57 (1630), NH 59 (1630), NH 60 (1630), NH 61 (1630), NH 85 (1631).

Erik Hinterding notes that in the fourth state "the figure certainly sits more comfortably in the space, but the torso has now become disproportionately large in comparison to the head. This may have been why the plate was cut down in the third state. Rembrandt took opportunity to add shading to the head, the shirt and the fur collar, and darken the background."

Reference: Erik Hinterding: *Rembrandt etchings from the Frits Lugt collection*, vol. 1, pp. 533-535.


RL
1630

12. Giovanni Battista **PIRANESI**

(1720 - 1778)

The Round Tower - ca. 1749/1761

Etching, engraving, sulphur tint or open bite, burnishing, 548 x 416 mm. Robison 30, 4th state (of 6), 2nd edition (of 6), 3rd issue (of 4); Focillon 26; Hind 3.

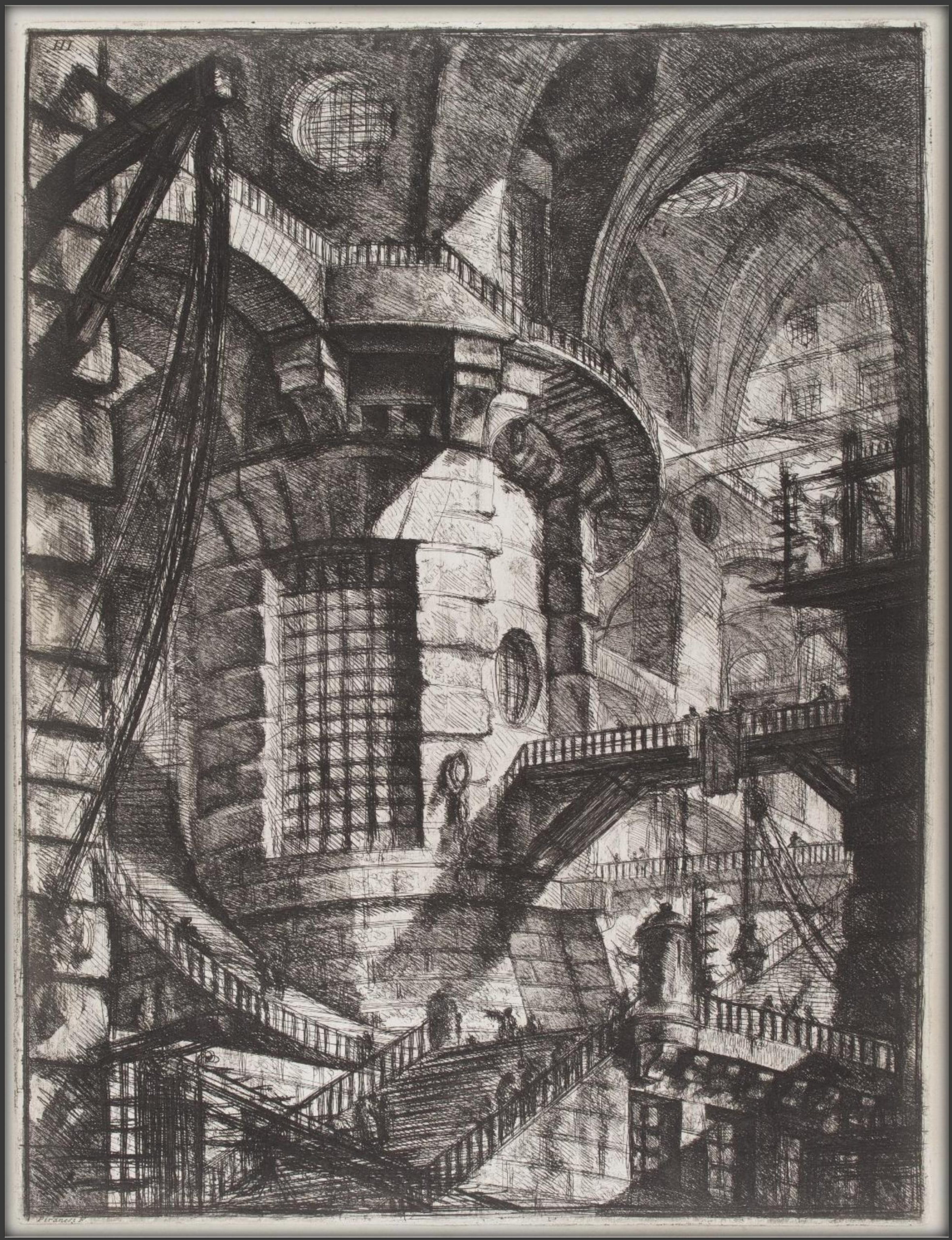
Plate III of the *Carceri d'Invenzione* [Imaginary prisons] or *Invenzioni capric. di carceri* [Fanciful Images of Prisons] series.

Impression of the 4th state (of 6 according to Robison) with the Roman numeral and the reworks of the fourth state, including the fine diagonals added above the two darkened openings on the round tower, but before the additional work of the fifth state including the horizontals on the blocks of the foreground wall along the right edge.

Second edition, third issue: mid 1760s-early 1770s.

The second edition was published by Piranesi himself and comprises four successive issues in which Piranesi added Roman numerals and new work to the plates between 1761 and his death in 1778. This second edition was followed by four posthumous editions.

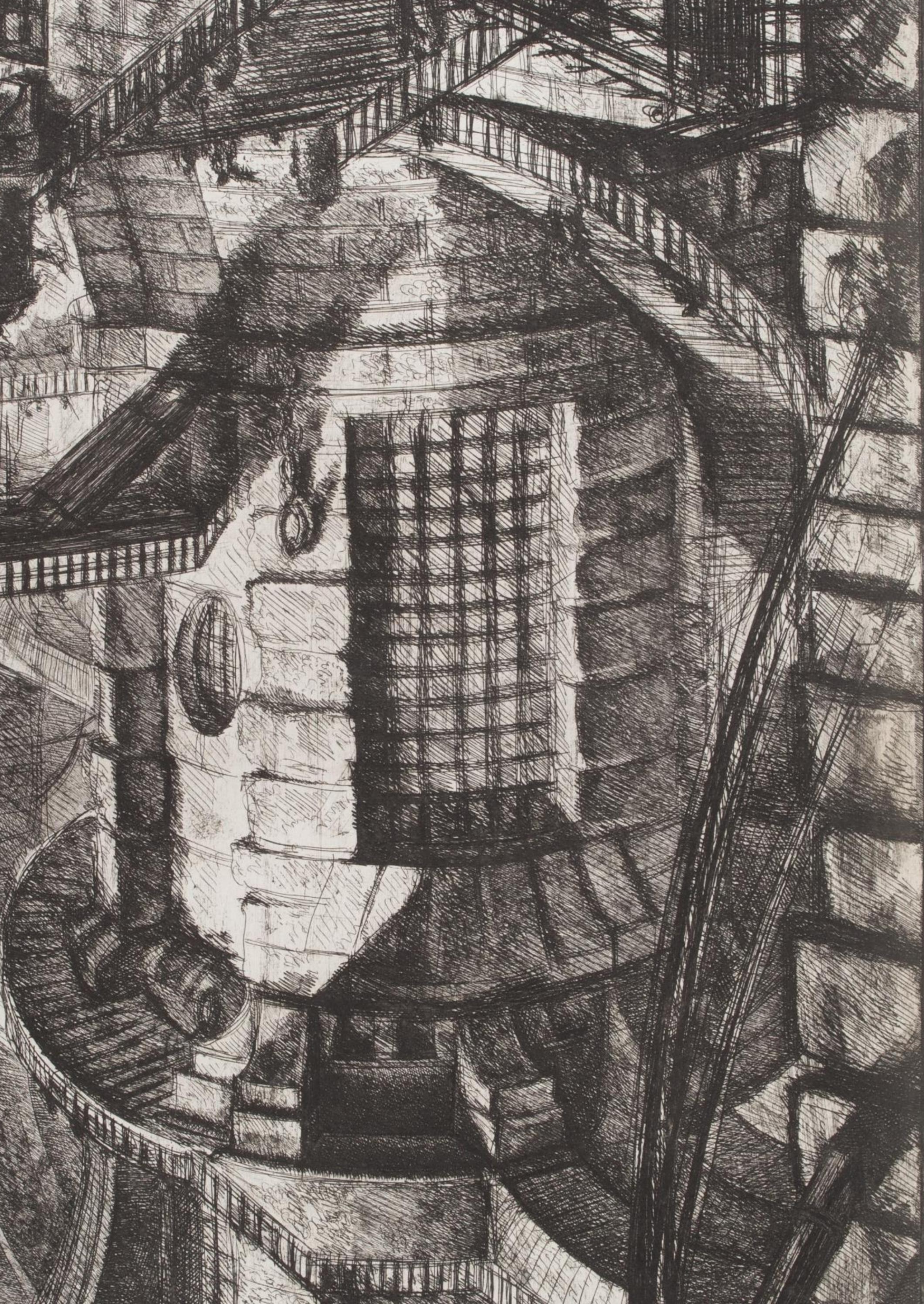
Very fine impression printed on heavy laid paper. Generally in excellent, fresh condition. Horizontal median crease due to an old album mount, very faintly visible on the front. Two small printing creases on the right and left edges of the sheet and an old number *3* inscribed in pen and ink in the upper right corner of the sheet. Thinning along the central crease on the reverse. Full margins (sheet: 745 x 528 mm).



Piranesi completely reworked his plate between the first and second state. In particular, he added a second bridge behind and under the bridge he had already etched in the first state, as well as a sort of cage in the left foreground. The shadows have been completely reworked and accentuated. These modifications reinforce the three-dimensionality of the plate.

Andrew Robison notes that 'the general forms and arrangement of the composition are strongly reminiscent of Piranesi's in the Prima parte [*di Architetture e Prospettive*]' (Robison, p. 148). In fact, in both cases we find a circular architectural element (a colonnade in the case of the *Tempio antico*), included in a larger architecture and surrounded by a staircase where tiny figures are busy.

Reference: Andrew Robison: *Piranesi. Early Architectural Fantasies, A catalogue Raisonné of the Etchings*, 1986.



13. Jean-Baptiste Joseph **DELAFOSSE**
(1721 - 1806)

LEOPOLD MOZART, Pere de MARIANNE MOZART, Virtuose âgée de onze ans et de J. G. WOLFGANG MOZART, Compositeur et Maitre de Musique âgé de sept ans - 1764

[*LEOPOLD MOZART, Father of MARIANNE MOZART, Virtuoso aged eleven and of J.G. WOLFGANG MOZART, Composer and Master of Music aged seven*]

Etching and engraving after Louis Carrogis de Carmontelle (1717 - 1806), 373 x 221mm. IFF 52, 2nd state (of 2). Portalis and Beraldi no. 20.

Impression of the 2nd state (of 2) with letter. Scarce.

Very fine impression printed on watermarked laid paper (part of a necklace?). Generally in very fine condition. A small foxmark in the bottom with a tiny pinhole associated, small marginal stains, a light spot on the right edge of the sheet, a tiny 5 mm tear on the upper edge. Good margins all around the platemark (sheet: 420 x 300 mm).

Leopold Mozart visited Paris in 1763, during a tour of Europe that he undertook with his two young children. The Mozart family was immediately introduced at Versailles thanks to Baron Grimm. It is very tempting to imagine Louis Carrogis de Carmontelle making the portrait of Leopold and his two child prodigies in one of the 'salons' of the court at Versailles, or in Saint-Cloud, or perhaps at the home of the Countess of Tessé. Florence Gétreau however remarks that Siegbert Rampe, "who, a decade or so ago, authored two chapters making for essential reading and focusing on instruments and

L. C. De Carmontelle del.

Delafosse Sculp. 1764.

LEOPOLD MOZART, Pere de MARIANNE MOZART, Virtuose âgée de onze ans et de J. G. WOLFGANG MOZART, Compositeur et Maître de Musique âgé de sept ans.

portraits of Mozart at the keyboard, in his seminal book about Mozart's keyboard music" suggests that "this family portrait was probably made at the home of Baron Grimm. According to Rampe, the harpsichord in the picture looks like it might have two keyboards, considering its height compared to Mozart's cheek: it might be the harpsichord belonging to the Baron, and which is known to have been made by Antoine Vater in Paris in 1755, in black lacquer with golden inlays, a common feature with French harpsichord makers." (Florence Gétreau, 2007, p. 3 and 9, our translation)

Portraits by Carmontelle depicted men and women of all social classes, were already well known and appreciated by contemporaries. Baron Grimm noted in 1763:

> "For several years now Carmontelle has been working on a collection of portraits in pencil, with colour washes. He has superior talent for capturing the mien, the deportment and the countenance of the people he paints, his portraits are made with infinite ease, grace and wit. It has often happened to me that I recognised in real life people I had only ever seen in his books." (Friedrich Melchior, baron Grimm, *La Correspondance littéraire*, 1st January – 15 June 1763, our translation).

The Mozart family portrait is one of Carmontelle's most famous, on a par with the portraits he made of Jean-Philippe Rameau and Benjamin Franklin. Carmontelle's watercolour is in the Musée Condé in Chantilly (Gruyer no. 418). The etching by Jean-Baptiste Joseph Delafosse reproduces it with the same orientation.

Claveſſin.

On trouve chez le ſieur BORDET auteur & marchand de muſique, à la muſique moderne, rue S. Honoré, vis à-vis le Palais Royal, entre la rue S. Thomas du Louvre & des Quinze-Vingts, deux livres pour le claveſſin, de la compoſition de J. G. W. Mozart âgé de 7 ans.

Le premier œuvre de cet enfant qui a fait l'admiration de tout Paris l'hyver dernier & qui depuis n'a pas moins réuſſi à Londres, contient les ſonates dédiées à Madame Victoire de France.

Le ſecond, contient les ſonates dédiées à Madame la comteſſe de Teſſé. Le Prix de chaque

œuvre eſt de 4 liv. 4 ſols ; mais il n'en reſte que très peu d'exemplaires, l'édition étant épuiſée & les planches n'étant plus en France.

Ceux qui voudront joindre à ces ſonates le portrait du petit auteur, le trouveront à la même adreſſe. Prix 24 ſols.

On y voit ce maître enfant jouant du claveſſin, ſa ſœur à côté de lui regardant un papier de muſique, & ſon pere derrière lui l'accompagnant du violon ; la reſſemblance eſt parfaite.

Cette eſtampe eſt gravée d'après le deſſein de M. de Carmontelle.

L'Avant-Coureur, 1765, 21 January, pp. 42-43. gallica.bnf.fr.

From Leopold Mozart's letters we know he was aware of the portrait, and he used Delafosse's print when taking care of the promotion of his children in Europe:

> « M. de Mechel, a copper engraver, is working in haste in order to engrave our portraits that M. de Carmontelle, a connoisseur, painted very well: Wolfgang is playing the keyboard, I am standing behind his chair playing the violon and our Nannerl is leaning with one arm on the harpsichord; in the other hand she holds a music score as if she was singing. » (Mozart, *Briefe und Aufzeichnungen, Gesamtausgabe*, ed. W.A.Bauer and O.E.Deutsch, Basel 1962, letter from 1st April 1765 as quoted in Florence Gétreau, p8 - translated by us). Even though Leopold Mozart gives the name of another engraver, Christian von Mechel, Florence Gétreau notes that Mechel worked in Delafosse's workshop and so it is indeed the same print (quoted in Florence Gétreau, p. 8, letter from 1st April 1765, translated by us).

In July 1765, while in London, Leopold Mozart writes another letter to his friend in Salzburg, Lorenz Hagenauer: "I thought I had asked my friend M. Grimm, when we left Paris, to send to you in Salzburg a number of impressions of our engraved portrait [...]. Will you please give one of course to our good Lord [archbishop Schrattenbach] etc. These prints were made as soon as we arrived in Paris, when my son was 7 and my daughter 11. M. Grimm had the idea and they go for 24 'sols' in Paris, that is, over 30 kreuzers. I believe it will not be possible to sell them for more than 15 kreuzers apiece in Germany. When you receive them, will you please perhaps

send 30 to M. Lotter, who is a printer and music publisher in Augsburg [the publisher of The School of Violin] and 30 to Mrs and M. Haffner, a luthier in Nuremberg, please tell them to sell them for 15 kreuzers each and to send you a receipt." (Mozart, *Briefe und Aufzeichnungen*…, letter dated 9 July 1765, as quoted in Florence Gétreau, p.8 - translated by us).

Today very few impressions of Delafosse's etching remain; their sale was announced in January 1765 in Paris in the journal *L'Avant Coureur*, at the same time as the sale of the sheet music for Mozart's original harpsichord pieces.

An impression described as "A good impression of the iconic - and very rare - 1764 engraving by Jean-Baptiste Delafosse" went for 10,625£ at Sotheby's in 2009 (around 14000 € today). Another impression of the engraving, "one of the most celebrated works on paper by the portraitist Carmontelle", was recently part of two exhibitions at the Metropolitan Museum of Art: "Drawings and Prints: Selections from the Permanent Collection," March 19, 2015-June 22, 2015; "Visitors to Versailles: From Louis XIV to the French Revolution," April 16-July 29, 2018.

Carmontelle copied his own drawing on several occasions. The British Museum has a copy dated 1777. Several impressions of this print, coloured in by hand, were sold at Sotheby's for, respectively, 15,000£ in 2015, and 12,500£ and 20,000£ in 2016.

Eigenhändig von Leopold Mozart, Vater W. A. Mozarts - Verzeichniß.

Verzeichniß
alles desjenigen was dieser 12 jährige Knab seit
seinem 7ten Jahre Componirt, und in originali
dem aufgezeichnet worden.

Sonates pour le Claveçin avec l'accompagnement de Violon
dediées à Madame Victoire de France par Wolfgang
Mozart agé de sept ans. à Paris. oeuvre I. 1764.

Sonates pour le Claveçin &c: dediées à Mde: la Comtesse
de Tessé &: — — — oeuvre II 1764.

Six Sonates pour le Claveçin avec l'accomp: &c: dediées
à Sa Majesté Charlotte Reine de la grande
Bretagne par W: Mozart agé de huit ans
à Londre — — — oeuvre III 1765.

Six Sonates pour le Claveçin avec l'accomp: dediées
à Mde: la Princesse de Nassau Weilbourg née
Princesse d'Orange par W: Mozart agé de Neuf
ans, à la Haye — — oeuvre IV. 1766.

Variatones fürs Clavier. graviert. — à la Haye 1766

Andere Variationes fürs Clavier. graviert. — à Amsterdam 1766

15 Italiänische Arien theils in London theils in Haag, (1765 u:) 1766
Componirt.

ein Quodlibet unter dem Titel Gallimathias musicum 1766
à 2 Violini, 2 Hautb: 2 Corni, Cembalo obligato,
2 fagotti, Viola e Basso. alle Instrumente
haben ihre Solos, und am Ende ist eine Fuge mit
allen Instrumenten über ein Italiänisches Gesang,
: der Printz Wilhelm genennt :/ angebracht.

12 Syntonien Componirt für den Printz v. Oranien dem
à 2 Violini, 2 Hautb: 2 Corni Viola e Basso.

CONSERVATOIRE NAL DE MUSIQUE BIBLIOTHÈQUE PARIS
4.203

Manuscript catalogue in which Leopold Mozart listed the works of his son (until 1768) (autograph manuscript). gallica.bnf.fr

The two *Sonatas for keyboard and violin* K.6 and K.7 published in Paris in February 1764 of course pale in comparison to the sublime sonatas of later Köchel references. But in the middle of a somewhat mechanistic repetition of the theme, the second sonata's *allegro molto* has a short dramatic passage at the 46th bar that is already unmistakably Mozart. Listening to the *allegro molto* of sonata K.7 gives an idea of the musical context of the portrait.

References: *L'Avant-Coureur*, 21 janvier 1765, gallica.bnf.fr. ; François-Anatole Gruyer: *Chantilly : Les Portraits de Carmontelle*, 1902; Mozart, *Briefe und Aufzeichnungen, Gesamtausgabe*, ed. W.A.Bauer and O.E.Deutsch, Basel 1962; Friedrich Melchior baron de Grimm, *La Correspondance littéraire*, 1er janvier - 15 juin 1763), text prepared and annotated by Agneta Hallgren, Uppsala, Stockholm, Almqvist och Wiksell, 1979; Siegbert Rampe, *Mozarts Claviermusik. Klangwelt und Aufführungspraxis*, Cassel, Basel, London, New York, Prague, Bärenreiter, 1995; Florence Gétreau: *Retour sur les portraits de Mozart au clavier: un état de la question*, 2007.

Mozart, Sonate K7, *allegro molto* : 41st to 56th bar

14. Francisco de GOYA y LUCIENTES
(1746 - 1828)

El sueño de la razon produce monstruos - 1797/99

[The Sleep of Reason Produces Monsters]

Etching and aquatint, 214 x 150 mm. Harris 78, 3rd state (of 3), 1st edition (of 12). 43rd plate from Goya's series of 80 aquatint etchings *Los Caprichos* [The Caprices].

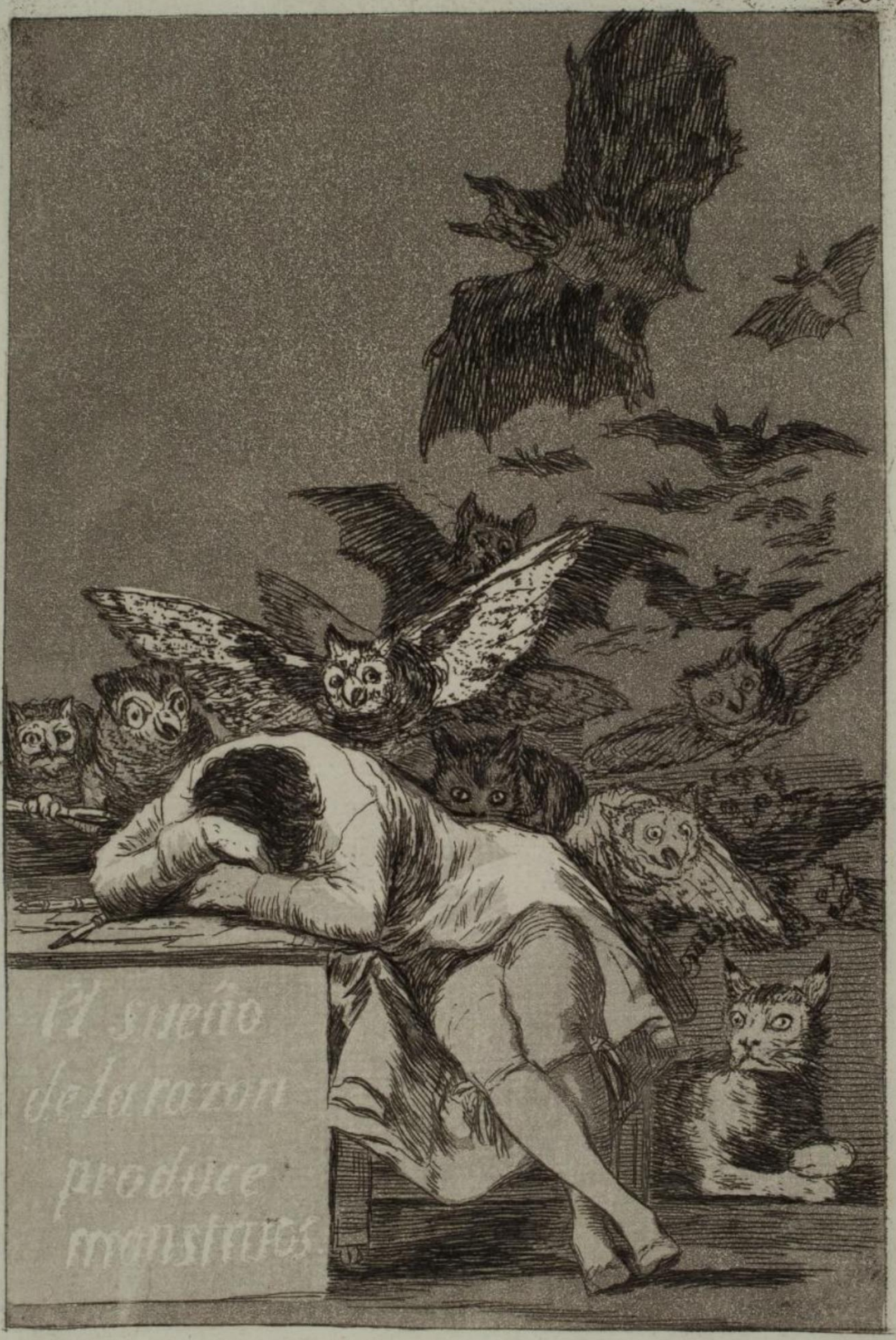
Impression of the first edition, the only one to be printed on laid paper from the unbeveled plate. This first edition, of which approximately 300 copies were printed in 1799, is the only edition printed while Goya was still alive. The second edition was printed in 1855.

Fine impression, the title of the plate clearly legible, printed in dark sepia ink on laid paper. Generally in very good condition. Three faint soft handling creases in the margins and a tiny 8 mm tear on the right edge of the sheet. Good margins; sheet: 305 x 202 mm.

The Sleep of Reason is the most famous plate in the *Caprices* series. It stands out in this series: Goya had first wanted to use it as a title page.

A preparatory drawing in the collection of the Prado in Madrid has the title *Sueno 1°* [Dream n°1]. Goya added a title in pencil, *Ydioma univer / sal Dibujado/ y grabado p.r / Fran.co de Goya/ año 1797* [Language univer / sal Drawn / and engraved by / Francisco de Goya / in the year 1797], as well as indications on how to interpret the *Caprices*: *El Autor Soñando. / Su yntento solo es desterrar bulgaridades perjudiciales, y perpetuar con*

43.



esta obra de caprichos el testimonio solido de la verdad. [The author, asleep. / His only aim is to drive away harmful superstitions and to perpetuate, through this volume of caprices, the firm testimonial of truth].

In another sketch, also in the Prado Museum, two self-portraits of Goya are among the visions swarming around the sleeper: they encourage the interpretation in which the "sleeping author" would be Goya himself. An inscription attributed to Goya figures opposite the etching in the Manuscript at the Prado Museum and explains how imagination and reason play complementary parts in creation: "La fantasía abandonada de la razón produce monstruos imposibles: unida con ella es madre de las artes y origen de las maravillas" [Imagination without reason produces impossible monsters: united with reason, imagination is the mother of the arts and the origin of marvels].

In the end, Goya decided to make this the first plate of the second part of the *Caprices*. According to Tomás Harris, the *Caprices* are thus divided into two parts: the first one, comprised of all the etchings before the *Sleep of Reason*, is a satire of Man's madness and cruelty in the society of Goya's time. The second part, beginning with plate 43, is more specifically a depiction of the *Dreams*, that is, diabolical and fantastical visions, the goal of which is to "drive away harmful superstitions."

El sueño de la razon produce monstruos.

15. Francisco de GOYA y LUCIENTES
(1746 - 1828)

Origen de los arpones ó banderillas - 1816

[Origin of the Harpoons or Banderillas]

Plate 7 of the *Tauromaquia* [The Art of Bullfighting] series.

Etching, burnished aquatint and engraving, 244 x 354 mm. Harris 210, III/III, 1st edition (of 7).

Impression of the first edition (of 7), printed on laid paper without watermark. Generally in very good condition. A very faint soft crease in the right margin, some light marginal foxing. Good margins (sheet: 288 x 413 mm).

According to Harris, the first edition, the only one printed while Goya was alive, appears to have been very small. It is also "the only one in which the full qualities of the plates can be appreciated. The impressions are extremely fine and are all clean-wiped." (Harris, p. 307)

In *Origen de los arpones ó banderillas*, the white highlights created with a burnisher on the character wearing a cape on the left or, thanks to the juxtaposition of the aquatint and the white of the paper on the torero, create a clear contrast with the rest of the plate; on the bull and the torero, over-bitten etched work in small areas hasn't been restored yet.

The placidity of the bull contrasts with the energy in the movement of the torero, ready to thrust the banderilla, a barbed dart or harpoon decorated with colourful streamers. Etched between 1815 and 1816, the thirty-three plates for *Tauromaquia* illustrate the successive phases in a Spanish corrida, with its dangers and accidents. Goya himself greatly enjoyed tauromachy.

Reference: Tomás Harris: *Goya:Engravings and lithographs*, 1964.

16. Charles **MERYON**
(1821 - 1868)

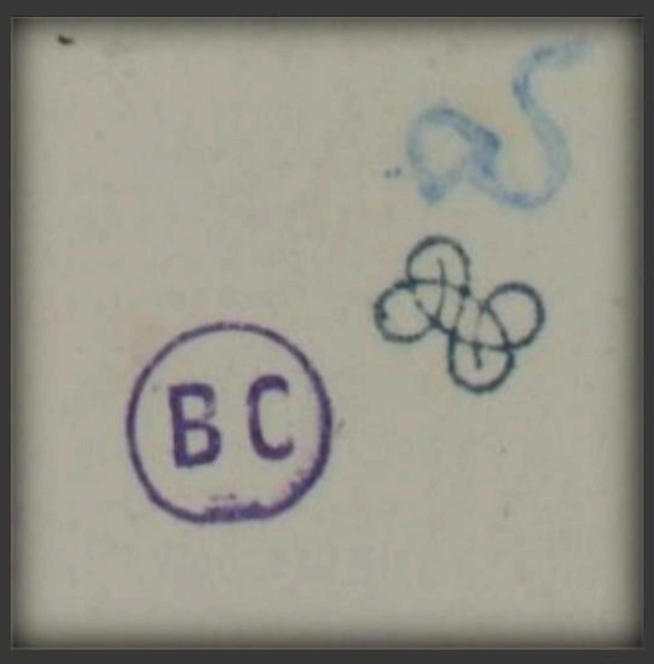
La Morgue [The Mortuary] - 1854

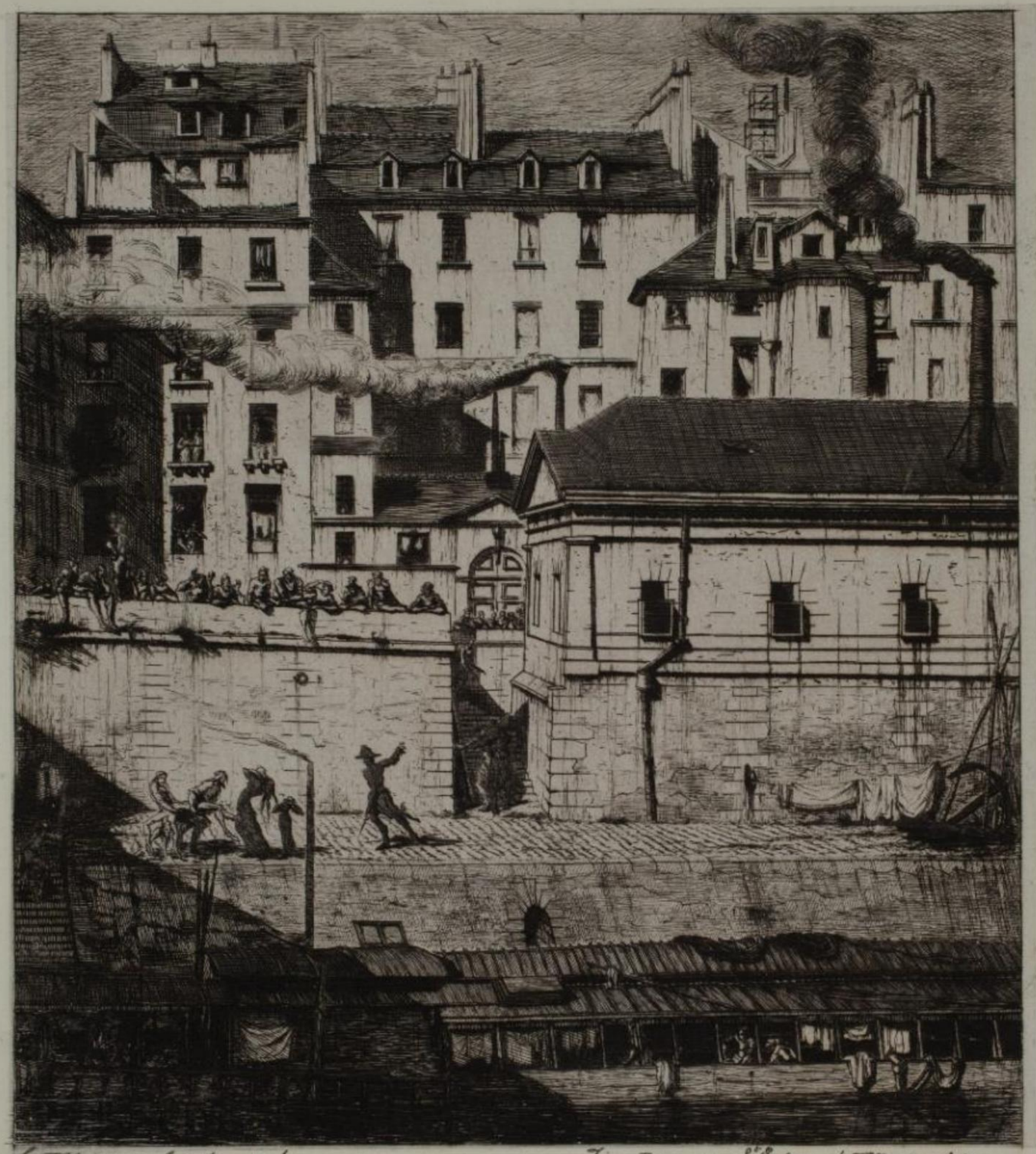
Etching and drypoint, 230 x 206 mm. Delteil 36, Schneiderman 42, 4th state (of 6).

Impression of the 4th state (of 6), with the inscriptions added in cursive in the bottom margin: *C. Meryon del. sculp. mdcccliv.* and *Imp. Rue neuve S^{t}-Etienne-du-Mont. N°26.*

Superb impression printed on *chine appliqué* on watermarked laid paper (*HUDELIST*). In excellent condition. A small inclusion in the paper (vegetal strand) on the roof of the Morgue and a thin crease in the laid paper under the *chine appliqué* (almost invisible). Two tiny foxmarks in the right margin. Full margins (sheet: 438 x 282 mm).

Provenance: A. Samana, a 20th-century Dutch collector who collected mainly 19th-century French prints: his collection mark printed in blue (Lugt 3454). Two other unidentified collector's marks are printed next to it: a mark printed in purple, letters B and C in a circle (Lugt undescribed) and a mark printed in bluish green, arabesque (Lugt undescribed).





A "sinister, moving, extraordinary" work according to L. Delteil, *La Morgue* is the nineteenth plate out of twenty-two in the series *Suite des Eaux fortes sur Paris* [A Series of Etchings of Paris], published by Meryon between 1852 and 1854."In the eyes of a few connoisseurs," Philippe Burty writes, "this piece is perhaps the most remarkable in all his œuvre. It would have

been impossible to make this group of houses more moving; they are in reality very far from producing such a profound impression on one's soul. The bizarre tiered arrangement of the roofs, the colliding angles, the blinding light that makes the contrast of darker masses all the more striking, the monument, taking, under the artist's chisel, the vague aspect of an ancient tomb, all offer the mind an unspeakable enigma to which the figures give the sinister key; the crowd, huddled along the parapet, watches a tragedy unfold on the embankment: a corpse has just been fished out of the Seine; a small girl is sobbing; a distraught, frenzied woman falls backwards, choked by despair; the police sergeant orders the mariners to take to the Mortuary the poor wreck, a product of blackest poverty or debauchery." ("L'œuvre de Charles Meryon", *Gazette des Beaux-Arts*, 5, n° 15, 1863, p. 83, our translation).

Even though he etches the buildings and the embankment in minute detail, Meryon is acknowledged to be less worried about the faithfulness of representation than by the general impression he wants to produce. But this impression should not be the result of artifice, it must emanate directly from the contrasting lights and shadows on the façades of the houses, with their rows of dark windows, from the tiered lines of the roofs, with their chimneys shooting up into the sky like Gothic spires, and from the squat building of the Mortuary, with the crematorium chimneys coughing up a heavy smoke that struggles with rising in the air. The tragic scene of the body being fished out of the water under the gaze of onlookers leaning on the parapet reinforces the macabre feeling of the whole place.

Burty justly writes: "The city, the street, the building, had been until then confined to playing the banal part of the background, but become here animated with the latent life of a collective being." (*Gazette des Beaux-Arts*, 5, n° 14, 1863, p. 523, our translation). However this "latent life" is condemned to a sad destiny: the buildings would soon be demolished.

Baudelaire was an admirer of the *Eaux fortes sur Paris* and offered to write "the philosophical reveries of a Parisian *flâneur"* to accompany the etchings. But Meryon was not a fan of "poetical meditations in prose" and replied curtly that it was important to stick to a strict description of the prints and the places they represented: "One has to write: on the right, this can be seen; on the left, that can be seen. One has to research and take notes from old books. One has to say: this building originally had twelve windows, but the artist only represented six; and, finally, one has to go up to the Hôtel de Ville to ask about the exact year of the demolitions." Baudelaire added: "M. Meryon talks and talks, gazing up to the ceiling, listening not a whit to one's observations." (Letter to M. Poulet-Malassis, 16 February 1860, quoted in *Le Peintre-graveur illustré*, vol. 2, *Charles Meryon*, by L. Delteil, our translation).

The mortuary and the buildings sketched by Meryon were situated at the beginning of the Quai du Marché neuf, where the Préfecture de Paris now stands.

References: Philippe Burty, « L'œuvre de Charles Meryon », in *Gazette des Beaux-Arts*, 5, n°14 et n°15, 1863, pp. 76-88; Loÿs Delteil, *Le Peintre-graveur illustré*, vol. 2, *Charles Meryon*, 1907; C. Geoffroy, *Charles Meryon*, H. Floury, 1926; Richard S. Schneiderman, *The Catalogue raisonné of the Prints of Charles Meryon*, Garton & Co., 1990; Gallica: Avril Frères, *Plan d'expropriation pour la construction de la préfecture de police et du marché aux fleurs*.

17. Suzanne VALADON
(1865 - 1938)

Louise nue sur le canapé - 1895

[Louise naked on the sofa]

Soft ground etching, 248 x 284 mm. Petrides E4.

Impression exceptionally printed with monotype colouring in brown and ginger.

Superb impression printed on wove paper, signed in pencil bottom right *suzanne Valadon*. Generally in very good condition. Wide margins (sheet: 339 x 362 mm).

Provenance: Henri Marie Petiet (1894-1980), publisher, bookseller and dealer in prints and drawings. Stamp H.M.P. in an oval printed on the reverse: "The stamp, consisting of the initials of Baron Henri Marie Petiet in an oval, was created after his death to mark on the reverse the prints in his collection as they were offered for public sale." (Lugt 5031)

An impression is said to be 'monotype' when it is printed from an unetched copperplate on which the artist painted directly, so that it is impossible to print a second identical impression. Our impression is 'printed with monotype' because Valadon painted the colours directly onto the etched copperplate for *Louise nue sur le canapé*: as a result, this impression is unique.

Suzanne Valadon learned soft ground etching with Degas around 1895. She etched several plates, including *Louise nue sur le canapé* (1895), *Catherine nue se coiffant* [Catherine, Naked, Combing Her Hair] (1895), *Nue sur un divan* [Nude on a Sofa] (1896).

Suzanne Valadon printed an impression with monotype colouring of several soft ground etchings:

Louise nue sur le canapé (1895), *Catherine nue se coiffant* (1895), *Nue sur un divan* (1896), *Ketty s'étirant* [Ketty stretching] (1904), *Adèle préparant le tub et Ketty aux bras levés* [Adèle Getting The Bathtub Ready and Ketty With Her Arms Raised] (1905), *Catherine s'épongeant* [Catherine Drying Herself] (1908).

Despite the diversity of techniques used by Valadon, her engraved work presents a great unity: "Of the subjects of her plates, quite close to each other, Valadon herself decided the titles. The setting? Any ordinary room where familiar models – mothers and grandmothers, children, servants – go about doing housework. [...] Servants dry themselves, comb their hair, stretch before Suzanne, as before Renoir, voluntary models who have been made grander by her, for she always excels in describing the form not in pieces but in its brilliant unity." (Claude Roger-Marx, "L'œuvre gravé de Suzanne Valadon" in *18 planches originales de Suzanne Valadon gravées de 1895 à 1910*, translated by us). Roger-Marx underlines Suzanne Valadon's rigour and sobriety. Without idealizing the bodies, without falling into sentimentality or pathos, she gives an account of the body in its daily activity, alternately wearying or stimulating: "it is always through the stoicism of the line that she is sure to move us".

18. Jacques VILLON
(1875 - 1963)

Une artiste ou *La Femme au chevalet* - 1900

[An Artist or Woman at the Easel]

Aquatint printed in colours, 299 x 247 mm. Ginestet et Pouillon 40.

Very fine impression printed on laid paper, numbered *9/30* and signed *Jacques Villon* in blue pencil. Generally in good condition. Some very slight surface abrasions in the blank part of the subject *recto* and some on the back of the sheet. Three very small handling creases. Wide margins (sheet: 450 x 337 mm).

Edition of 30 impressions.

Gaston Duchamp arrived in Paris at the end of 1895. He took the name of Jacques Villon and created his first colour etchings in 1899, following the advice of his friend and neighbour Francis Jourdain. There are very few impressions of these first etchings, probably printed by Eugène Delâtre. In *Woman at the Easel*, the picture emerges solely thanks to flat tints in colour with outlines in aquatint.

Jacques Villon

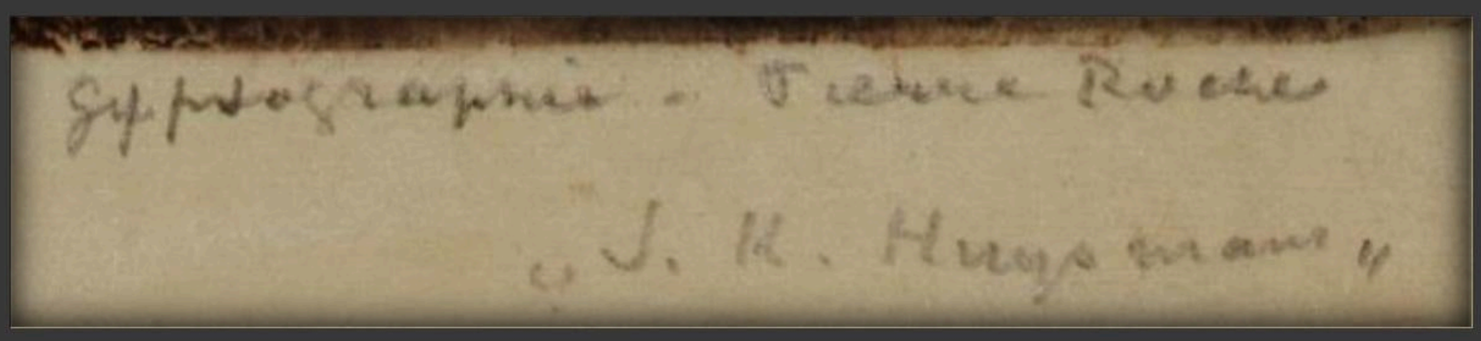
19. Pierre ROCHE
(1855 - 1922)

Portrait of Joris-Karl Huysmans - 1901

Gypsograph, 149 x 226 mm. Massignon 4 (Part II *Catalogue des gypsographies*, Section 8 *Portraits*).

Superb impression printed in shades of brown on Japan paper, inscribed in pencil *gypsographie*, signed *Pierre Roche* and titled *« J. K. Huysmans »* bottom right. In very good condition. A tiny area of surface abrasion in the upper margin. Usual small margins (sheet: 264 x 200 mm).

An extremely rare impression: Louis Massignon indicates an edition of only three impressions. One of them is reproduced in black and white in his catalogue.



Pierre Henry Ferdinand Massignon was a sculptor, painter, engraver, medallist and ceramicist; his artist's name, Pierre Roche, was the name of his grandfather. He invented a new technique and gave it the name of *gypsographie* [gypsograph], a sort of « new sculpture », according to him, that made it possible to « join the work of the sculptor to the wok of the colour printmaker, in order to recreate, in prints, an effect akin to Classical polychromy ». (« La gypsographie et son avenir », in *Pierre Roche - Estampes modelées et églomisations*, p. 61 ff, our translation).

DOMINE DILEXI DECOREM
DOMVS TVÆ ET LOCVM
HABITATIONIS
GLORIÆ
TVÆ

The gypsograph technique consisted in creating a cast, applying coloured inks and printing an impression by pressing paper against the cast. « The principle, » according to Pierre Roche, « is simple to understand, more difficult to implement in practice ». The plaster used for the cast was fragile and porous, and as such required a special type of ink as well as very careful printing: it was necessary to apply pressure in a progressive and uniform way in order to avoid breaking the mould.

« However, » added Pierre Roche, « As there is hardly any process that does not derive some of its interest from its difficulties, even its imperfections, the grain of plaster, its relative flexibility and its permeability gave a unique character to the prints thus obtained […] ». Gypsograph is characterised by the absence of printed lines: the image is created only through the hollows and reliefs that the sculptor-printmaker needs to imagine step by step as the cast is created. Each impression, printed by hand, is unique, and editions remain very limited as a result.

Pierre Roche was a close friend of Joris-Karl Huysmans and created the frontispiece for Huysmans' 1898 novel *La Cathédrale* at the writer's request. The same year, he sculpted a bust of the writer, and a plaster copy was immediately exhibited at the Salon. The bronze, which Roche finished two years later, was gifted to Huysmans, who received it enthusiastically. This bronze, the only one, was bought in 2018 by the Petit Palais museum. It is currently on display in the exhibition dedicated to Pierre Roche, which is being held at the Petit Palais from 10 March to 11 September 2022, "L'esprit Art Nouveau. The Pierre Roche donation at the Petit Palais".

The online catalogue entry for that sculpture indicates that « Pierre Roche, who was more comfortable with decorative creations, had very limited interest in portrait, and only ever made them for his close friends: as a result portraits by him are very rare. In that genre, Huysmans' bust is without a doubt Roche's masterpiece. The portrait is extremely realistic, when compared to photographs of Huysmans around 1900; it is also very sensitive and lively: the expression on the face is both thoughtful and animated, as if capturing a moment in a friendly conversation. Not only is the bust very expressive, but its technical mastery is also to be noticed. When he received it at Ligugé, Huysmans greatly admired the quality of the patina. Pierre Roche, with the curiosity of an artist and inventor, was very interested in the effects that could be achieved thanks to different tones of patinas. » (our translation).

The gypsograph of Huysmans' portrait, made in 1901, shows the same level of care for different tones, apparent in the choice of a colour that could recreate the atmosphere most closely associated with the writer. The profile is very close to that of the bust and is completed by some quickly sketched clothing and, underneath, in large white capital letters, verse 8 from Psalm 26, which Huysmans quotes as an epigraph to *La Cathédrale*: « Domine, dilexi decorem domus tuae, et locum habitationis gloriae tuae. » [Oh Lord, I love the house where You dwell, the place where Your glory resides].

Reference : Louis Massignon : *Pierre Roche - Estampes modelées et églomisations. Aquarelles estampées tirées sur plâtre, gypsographies encrées et tirées sur plâtre, gypsotypies tirées sur cuivre ou sur acier, églomisations sur verre, mica, papier, parchemin* - catalogue de ses œuvres, 1935.

Pierre Roche, *Bust of Joris-Karl Husymans*, bronze H.34 cm

CC0- Paris Musées/ Petit-Palais, musée des Beaux-Arts de la Ville de Paris

20. Fernand KHNOPFF

(1858 - 1921)

Un masque - 1901

[A Mask]

Drypoint enhanced with coloured pencil, 180 x 100 mm. Delevoy, de Croës and Ollinger-Zinque 337, Tricot 6, 3rd state (of 3).

Impression of the final state with the small circles added to the right of the curtain.

Very fine impression printed on Japan paper, enhanced with orange pencil on the young woman's hair and lips and on the flowers of the dress; signed, dated and dedicated in pencil by Fernand Khnopff: "à / Marie Varenne / un souvenir /de / Fernand Khnopff / Bruxelles / 1919." [to Marie Varenne / a souvenir / of / Fernand Khnopff / Bruxelles / 1919"] Generally in very good condition. Two tiny scratches in the left margin and a slight trace of yellowing in the margins. Wide margins (sheet: 450 x 300 mm).

Xavier Tricot gives the following description of the edition of this drypoint: "Very limited for proofs in the first and the second state; about 100 proofs in the final state, printed in black on Holland paper, included in the portfolio of the Société des Aquafortistes belges published in 1901, as well as several proofs in black on Japan paper, of which some enhanced with coloured pencils. The edition size of *La Revue de l'art ancien et moderne* is unknown." (Tricot, pp. 115-116).

Mon Portrait
en Souvenir
de
Fernand Khnopff.
Bruxelles.
1919.

Michel Draguet points out how important drawing was in Fernand Khnopff's artistic practice; he notes that "in the crystalline hardness of his thought, drawing is naturally drawn to printmaking, and more specifically to drypoint"; Khnopff tries out this technique "in 1898, at the invitation of the Société des Aquafortistes". (Michel Draguet 2018, p. 182, our translation).

In 1901, Khnopff explains to his peers his conception of printmaking as a "positive process": "The copperplate is like the sheet of paper, the drypoint needle is like a pencil, and lines have the ordinary appearance of black on white » (quoted by Michel Draguet, 2018, p. 182, our translation).

Adding highlights in coloured pencils on some impressions is a process that Khnopff also used to enhance photographs.

Masks are a recurring theme in Fernand Khnopff's œuvre, one that he explored in different media: drawing (*Le Masque au rideau noir* [Mask with a black curtain], 1892), sculpture (*Masque de jeune femme anglaise* [Young English woman with a mask], 1891, *Un masque* [A mask], 1897), photography (*Un masque* [A mask], photograph with highlights) and printmaking.

References: Michel Draguet: *Khnopff ou L'ambigu poétique*, 1995; Michel Draguet: *Fernand Khnopff*, 2018.

High definition pictures visible on our website
by clicking on the title of the works

1. **Hans Sebald BEHAM**
   Pacientia [Patience] - 1540

2. **Cornelis CORT**
   The Three Fates - 1561

3. **Cornelis CORT**
   The Lament of the Art of Painting

4. **René BOYVIN** (or workshop of) after Rosso Fiorentino
   Contest between Minerva and Neptune

5. **René BOYVIN** (or workshop of) after Luca Peni
   Silenus with two Satyrs

6. **René BOYVIN**
   Portrait of Clément Marot - 1576

7. **Hieronymus WIERIX**
   Bearing the Body of Christ - 1586

8. **Philip GALLE** (attributed to) after Johannes STRADANUS
   Hyacum et lues venera - ca. 1588

9. **Jan II COLLAERT** (attributed to) after Johannes STRADANUS
   Lapis polaris, magnes - ca. 1588

10. **Jacques CALLOT**
    Misère de la guerre - ca. 1632

11. **REMBRANDT HARMENSZOON VAN RIJN**
    Bald Headed Man in Profile Right : the Artist's Father (?) - 1630

12. Giovanni Battista PIRANESI
The Round Tower - ca. 1749/1761

13. Jean-Baptiste Joseph DELAFOSSE
LEOPOLD MOZART, Pere de MARIANNE MOZART, Virtuose âgée de onze ans et de J. G. WOLFGANG MOZART, Compositeur et Maitre de Musique âgé de sept ans - 1764

14. Francisco de GOYA y LUCIENTES
El sueño de la razon produce monstruos - 1797/99

15. Francisco de GOYA y LUCIENTES
Origen de los arpones ó banderillas - 1816

16. Charles MERYON
La Morgue - 1854

17. Suzanne VALADON
Louise nue sur le canapé - 1895

18. Jacques VILLON
Une artiste ou *La Femme au chevalet* - 1900

19. Pierre ROCHE
Portrait of Joris-Karl Huysmans - 1901

20. Fernand KHNOPFF
Un masque - 1901

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